

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth but the Spirit giveth Life"

VOLUME XLV. No. 1

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VOLUME XLV

No. 1

LORD PALMER

(1859 - 1948)

THE founders of an institution are often somewhat dim figures in a dim past, but it sometimes happens that a benefactor is able to know and to be known through a long life, and to see the practical results of his work. Such was the experience and such the reward of Lord Palmer. It is now sixty-five years since the College was founded. During fifty of these years Lord Palmer was our unfailing friend; a member of the Council, the first Fellow, a Vice-President and, during the absence of the Duke of Kent, Acting President. All these offices were his, and it was only during the very last few years that he had to curtail his personal share in the details of our work and welfare.

Forty-five years ago he endowed our Patron's Fund, which has given scores of gifted young musicians, whether Collegians or not, the chance of a public appraisal of their work. When the Parry Theatre was built he endowed an Opera Fund to serve it. It was he who paid the cost of rearranging and beautifying our vestibule and entrance hall. He endowed the Berkshire Scholarship, and he helped to found a Pensions Fund. Few institutions have received from one man so many varied and generous gifts. He was in truth one of our Founders, and though not the first in time, he was by far the first in sustained and sympathetic generosity.

He was born in 1858, he became a leader in commerce and a wealthy man. But music had always been his delight—he was himself an accomplished performer, and he devoted the greater part of his leisure and a substantial part of his fortune to the welfare of his chosen art. In this he had the willing co-operation of Lady Palmer, whose heroic fortitude in bearing her sadly frail and injured physique was equalled only by the strength and kindness of her character and friendship. Their marriage covered sixty-six years, and when Lady Palmer died last year that was the end of a very rare partnership in artistic and social beneficence. Their hospitality was constant and generous, and few of the leading figures in the history of our College were strangers in their house. They remained in London during the whole of the war, and their house was open, then as ever, to all their friends.

Lord Palmer passed away in his sleep, having fulfilled ninety years of life and created for himself a unique place in the gratitude and affection of many generations of music and musicians. We who are left can but treasure the pride of his memory and strive worthily to use the resources and advantages with which he so wisely and so permanently endowed us.

G. D.

DIRECTOR'S ADDRESS

JANUARY, 1949

I HAVE written elsewhere about Lord Palmer, and to-day I need only say that the most generous benefactor in the history of the College has passed away since we last met. He was a young man of twenty-five when the College was founded and he enriched the whole sixty-five years of our history by a series of munificent gifts. Few of our present students knew him, because in these last years his visits to us were rare, but there are no students here now, nor will there be any in the future, who do not owe him thanks for the many benefits and amenities he bequeathed to us all. His monument is here in this building, partly in its structure, but mostly in its life and work. He would have wished for no more fitting memorial of his unbroken devotion and services to music.

We have also lost, without a moment's warning, Dr. R. O. Morris. He was examining here during the whole of his last day, and within a few hours of leaving us he died. His achievement was a remarkable one, because there is hardly a place in the world, where music is taught, that does not acknowledge the authority of his text-books, and particularly the unique quality of his first book on sixteenth century counterpoint. We shall all miss him sadly, alike as teacher, colleague and friend, and I want this morning to recall that quality of mind which enabled him so to impress the world through the comparatively few pages of a slender volume. It is a quality we should all endeavour to share.

The problem of theoretical training in music is not new. You will find upstairs in our library hundreds of books, covering more than three centuries of time, all purporting to provide rules and guides for students to follow. Some of these books are large folios of many volumes, containing hundreds of precepts and examples, all claiming to analyse and clarify the methods of the great masters, and all suggesting courses of study by which the arts of musical composition can be apprehended and acquired. The result of this long chain of authority is that formidable structure of academic harmony and counterpoint which became by tradition almost a sacred text. All serious students were expected to master it, every teacher quoted his own teacher, and so on back to the dim origins of the system. It was all very impressive, but the more detailed and logical it became, the less connection it appeared to have with music that was convincing and alive.

Now the great innovation which Dr. Morris led was due to the natural independence and vigour of his own mind. He said in effect: "I wonder. Are we really following in the steps of the great masters, or are we not rather studying one theorist's idea of what a second theorist taught about what yet a third theorist thought concerning what these elusive masters are supposed to have done? Let us avoid all this long chain of theory and deduction, and observe at first hand what the sixteenth century itself actually wrote, irrespective of any preconceived system, whether logical or

not, whether according to rule or not, whether based on some recognisable form or on the unpredictable intuitions of temperament and genius."

This was the foundation of Dr. Morris's epoch-making book, and it led him, and all subsequent writers, back to the real sources of our music. He abandoned a system, but he recovered a style. You cannot reduce music to rules, but you can learn to appreciate what is appropriate to a given period or place. There is no conceivable rule which has not been broken to good effect, but there is yet an underlying consistency of style which a sensitive student can recognise, and which will tell him what is apt and what is incongruous. Steep yourself in the actual music of a particular composer or period, and you can develop a reliable response to its prevailing atmosphere. You may not be able to reproduce Palestrina's strokes of genius, but you can become a tolerable exponent of his technique. Yet the more intimately you know the music the less will you be tempted to reduce it to rules.

This fundamental divergence between art and logic is within the experience of us all. No man has ever been clever enough or silly enough to try to reduce Shakespeare to rules, and yet anyone sufficiently familiar with his plays can say with fair confidence which features of them are indubitably his. Similarly you may say, if you know your Bach sufficiently well: "This is, or is not, a Bach Fugue," though no convincing description of a Bach Fugue is possible. Indeed, it is precisely this impossibility of analysis which marks the best examples. The more closely you dissect one of the forty-eight, the further away are you from the other forty-seven. If someone announced the discovery of an unknown Haydn Symphony, or Mozart Concerto, or Beethoven Sonata, none of us could give an intelligible description of it, because the very features that might stamp it as Haydn or Mozart or Beethoven are just those elements which are original, and therefore unique. You cannot classify convincingly even so simple a form as a Haydn Minuet, because no two of them agree in detail. And when we reach the more subtle elements of inflection and atmosphere we are completely baffled. Analysing a song by Schubert is like analysing the beauty of a rose. Beauty is in the heart of the beholder, as music is in the heart of the listener. Neither have any reality in a descriptive catalogue.

And it follows that what we have to find in the music of any period is its characteristic mood, its expressive power, its beauty. Its structure may be intellectually interesting, but structure in itself is only the framework of an art, and the more we concentrate on this framework the less shall we capture the essence of the music itself. I have had many composition pupils, but I am thankful to say that I never pretended to be able to teach composition. The best that a teacher can do is to encourage an attitude of mind that is sensitive and observant, and all he can demand is such technical practice as may enable the pupil the better to express himself. From this point of view, academic harmony and counterpoint have their

value, provided one recognises them frankly for what they are, a very conventional set of musical tools by which a beginner may well sharpen his incipient musical skill. But academic exercises should always be accompanied by careful study of the style of a chosen period, and this can only be done by first-hand acquaintance with appropriate models. A pupil must develop his own power of discrimination. Neither teachers nor textbooks can do this for him.

And we may carry these ideas even further. Most people would admit that composition cannot be taught. But neither can playing or singing, in any really creative sense. It is the pupil who must play or sing, instinctively. No teacher can create this faculty. A teacher may demonstrate what players and singers have intuitively discovered in the past. We can provide good models, as it were. But we can neither manufacture the power to appreciate them, nor evoke any adequate response, unless the pupil has spontaneous gifts of his own. That is why a talented pupil seems to learn almost without being taught. What he hears, either from a teacher or from some other performer, appears to strike an immediate spark in his own latent fire, and he seems to achieve mastery by sudden revelation.

We are thus brought very near to the central mystery of the arts, and of all creative processes. How does the seventh son, or the only child for that matter, of a village tradesman, become a great composer, or a great writer, or a great mathematician? Nothing can explain the miraculous powers of observation and memory which enable these exceptional beings to educate themselves by means of what appear to be totally inadequate resources. One of the greatest mathematicians of modern times was a Hindoo whose only teaching was derived from the elementary text-books of an obscure secondary school. These were enough to inspire processes of thought which led him to make astonishing discoveries. And I need not ask you who taught Mozart, or Schubert, or Chopin. They were not taught at all, as we humdrum people have to be taught. The slightest hint conveyed to an ear and mind of such sensitiveness discovers a genius that flashes immediately into achievements immeasurably greater than we can either emulate or explain. It is a sobering thought, particularly in a College like this, where we can provide every facility for learning, yet cannot create one spark of genius, teach we never so well and wisely.

For all I know, there is sitting before me now in this hall a young musician who in days to come will make a unique place for himself in the world of music. If he does, I hope he will remember this College with affection, though we shall, perhaps, owe more to him than he will owe to us. On the other hand, there may be no such genius among us. Whether there be or not, we all have our own portion of talent, and must make the best of it. That is the function of such an institution as this. We cannot create genius, we can only rarely even discover it, but we can try to provide an atmosphere and an environment in which such talents as we possess, be they great or small, can find nurture and fulfilment.

THE EDINBURGH FESTIVAL

By JOAN DICKSON

AFTER two years of brilliant success, the Edinburgh Festival of Music and Drama looks all set to become one of the most important annual artistic events in Europe, if not the world. Those of you who know little or nothing about it may well be wondering—why all this fuss about “just another Festival,” and why hold it in such an outlandish spot as Edinburgh?

When the idea of creating a Festival in Britain, somewhat similar to Salzburg, was first mooted, it was necessary to find a town which fulfilled three important requirements. It must be the right size; too large a town would swamp the Festival, too small a town would not have the accommodation. It must have enough good halls and theatres, and it must have the right atmosphere and setting. Edinburgh, though larger than Salzburg, has proved itself manageable as to size. It possesses, besides three good theatres, a beautiful small concert hall for chamber concerts, and one of the finest large halls in the country which seats just under three thousand, and is acoustically excellent. Finally, nobody who has ever visited Scotland's Capital will deny that its fine old Castle towering over the old and new town makes the perfect background for a Festival of the Arts.

And the weather? Well, the first year was perfect in every respect, and last year has proved that, in spite of floods causing hours of delay on the routes to Scotland, in spite of cold winds and grey or rainy days, nothing can damp the festive spirit of visitors and natives alike. A reporter interviewing Schnabel one day asked him what he thought of the weather. His reply was: “I have just been saying to my wife that it is exactly the same as we have been having in Salzburg.” In other words, the weather may be uncertain, but who cares?

And so Edinburgh was chosen and the Festival Committee planned an ambitious programme which included opera, orchestral concerts, chamber music, international soloists, British and foreign drama, and ballet. And let me stress that this is not a Scottish Festival, though, to meet the popular demand, there are some entirely Scottish concerts and displays of piping and highland dancing which every visitor to Scotland expects. This is an international event and, as such, sets out to present the world's best music, drama, ballet and artists, irrespective of race or creed, amidst ideal surroundings.

And, indeed, for three weeks Edinburgh becomes truly cosmopolitan. Not only the artists but audiences also are drawn from the four corners of the earth, and the city becomes a cultural centre where everyone talks a universal language, and where the spirit of world friendship blossoms in the appreciation and pursuit of art. There is no feeling of competition here; on the contrary, the various participators are keenly interested in each other, so that it is a common sight to see the international soloists attending concerts when “off duty,” whilst among the orchestral players there is a genuine interest in “the other orchestra.” Last year, one could

see members of the Concertgebouw eagerly discussing technical points with their opposite numbers in the Boyd Neel Orchestra after its morning concerts, while the year before it was the Orchestre Colonne from Paris which was to be seen fraternising with the Jacques Orchestra, and so on. The only complaint of these players was that their own concerts prevented them almost entirely from attending any others.

In the Festival Club, where meals can be had all day long, and where members can relax, read or write, the real life begins in the evening as, one after the other, the various entertainments finish, and their audiences converge towards its welcoming doors. In the nightly scramble for food and drink, artists mingle with their audiences, old friends meet, new friendships are quickly made, and tremendous discussions go on about the respective merits of this or that orchestra, the French versus English Hamlet, the new ballet, the exhibition of paintings at the National Gallery, etc., until . . . two o'clock already? Time for the Club to close, but still time to wander along Princes Street and gaze at the magical, majestic sight of Edinburgh Castle floodlit so cleverly that its ancient walls seem to hover in mid air, keeping watch over the somnolent city.

The morning comes. There is a full day ahead of the visitor. There is the concert at 11 a.m. which, for the first two weeks, will be given by a chamber orchestra and for the last week will be a series of chamber concerts which in the past have included lieder recitals, the Czech Nonet, famous Quartets and Trios, and the inimitable Segovia. Perhaps the most interesting programmes of all have been heard here, in the delightful Freemasons' Hall which, with its intimate atmosphere, is ideally suited to this type of music, but is, alas! only too small for the large crowds which flock daily to its doors.

In the afternoon, a bewildering variety of side shows attract one right and left. The first year, there was the "Enterprise Scotland" Exhibition, which showed the overseas visitors (and the Sassenachs) that Scotland produces many fine things besides whisky!—the enchanting Lanchester Marionettes, and an exhibition of old instruments. Last year, besides displays of historic and interesting MSS. which were on show in the University, the National Library and the Public Library, and included MSS. of Handel, Tovey and Robert Burns, there was a most beautiful collection of old lace in the Signet Library, and a magnificent exhibition of the paintings of Bonnard and Vuillard, the most comprehensive yet gathered under one roof. If none of these things attract you, there is always the International Festival of Documentary Films conceived and planned by the Edinburgh Film Guild, which draws large crowds on its own merit, or, if you think that a little fresh air is indicated, there are conducted bus tours in every direction, the highland games, or even a horse show.

The evening presents the greatest problem: shall it be concert, opera, ballet or theatre? If one eliminates everything that one might see or hear in the ordinary course of events, there is still much to choose from. The first year gave us Verdi's "Macbeth,"

which is rarely played, and yet fully capable of taking its place unashamedly amongst that composer's later operas ; the Vienna Philharmonic with Bruno Walter playing Viennese music (and I cannot resist telling you that Walter spent half an hour rehearsing the Blue Danube before he was satisfied) ; Schnabel, Szigeti, Primrose and Fournier playing chamber music, and Louis Jouvet and his company from Paris, to mention just a few of the most interesting events.

Last year there was the strangely moving performance by Jean-Louis-Barreault and his company of "Hamlet," in French, and an exquisite production of "Cosi fan tutte" by the Glyndebourne Opera Company. Of the concerts, the high lights were the B.B.C. orchestra's performance, under Sir Adrian Boult, of Elgar's "Falstaff," the Huddersfield choir in "Belshazzar's Feast," Schnabel's great performance of Mozart's concertos, and the really perfect performance of Beethoven's unjustly despised Triple Concerto. This work, as played by de Vito, Mainardi and Michelangeli with the Augusteo Orchestra, must surely have converted its sternest critic, and when followed by Furtwängler conducting "Leonora No. 3" raised one to the sort of ecstasy that must happen rarely in a lifetime.

The most outstanding feature, and the most unusual, was the Scottish Theatre's production of "The Three Estates." Written by Sir David Lindsay in the mid-sixteenth century, it had not been played since before the birth of Shakespeare, and is unique for its championship of the common people at that early date, and its outspoken criticism of the corrupt church and state. Brilliantly produced and acted on an apron stage, with all the pageantry of medieval costume and fanfares, it proved to be a rare and unusual entertainment even to those to whom the broad Scots dialect was incomprehensible.

I hope I have given you some idea of the very wide scope of this Festival, which I think is undoubtedly its special value. We musicians are often criticised, and I fear justly, for our lack of interest in the other arts. Even within the wide bounds of our profession there are the instrumentalists who know little or nothing of the vast world of song, the singers who know even less of instrumental music, and the pianists who spend all their spare time listening to other pianists. From the point of view of musicians, particularly of students, this Festival offers the ideal opportunity to broaden one's outlook in every way, for here we have in our own country the very best that the world of art has to offer, which but for the Festival only the lucky few would be able to see and hear by dint of travelling around at great expense. A busman's holiday, you say? Well, I admit it becomes exhausting if you go for the whole three weeks, for one almost inevitably develops festivalitis, and crowds in sometimes two shows a day, as well as exhibitions and social activities ; but though poorer in purse and wearier in body, one is infinitely richer in spirit, and, coming back once more to one's own little groove in music, one's whole horizon is broadened, and who shall say that one is not also a better musician?

MUSIC IN PRAGUE

By BERNARD STEVENS

I N conjunction with the Prague Spring Music Festival there was held in May the Second International Congress of Composers and Musicologists, organised by the Syndicate of Czech Composers. About seventy delegates were present, representing composers' organisations in all the countries of Europe, U.S.S.R. and Brazil. Great Britain was represented by Prof. Gerald Abraham of Liverpool University, Alan Bush and myself (as delegate from the Composers' Guild). For ten days we were the guests of the Syndicate in the beautiful Baroque building of the Narodny Club. Zdanek Nejedly (the Minister of Education and the leading authority on Smetana) opened the Congress on behalf of the Government.

We were invited to lecture on one of the following subjects: the structure and significance of contemporary music—the influence of national traditions on the development of music; the function of serious and popular music in society; the problems of musical criticism.

Many of the lectures, such as those of Antonin Sychra (Czechoslovakia), Zofia Lissa (Poland) and Alfred Mendelssohn (Rumania), revealed the great advances in musicology that are being made in Eastern Europe. Alan Bush's lecture contained a profound study of the psychology and social function of music. Gerald Abraham's critical survey of British music was of great value to the many delegates whose knowledge of British music was limited to one or two composers by no means characteristic of our national culture. My own lecture on "The Crisis in Contemporary Art-Music" dealt with the problems that have arisen in composition since the abandonment of the diatonic system.

At the final session of the Congress the following Proclamation was discussed, amended and finally passed unanimously and with acclamation:

"Music and musical life in our time are passing through a profound crisis. This is characterised primarily by a sharp contrast between serious and entertainment music. Serious music is becoming constantly more individualistic and subjective in content, ever more complicated and mechanically constructed in form. Entertainment music is becoming more and more superficial, commonplace and standardised, and is in some countries the product of a monopolised entertainment industry. The elements of serious music have lost their proportion to one another; either the rhythmic or harmonic elements are excessively predominant at the expense of the melodic element, or the elements of form and construction are so stressed that the rhythmic and melodic elements are neglected. In other styles in contemporary music, formless flow of melody and imitation of older contrapuntal styles are substituted

for logical development. On the other hand, popular music concentrates only on obvious melody to the neglect of all other musical elements. It employs only the most vulgar, corrupted and standardised melodic clichés, as is especially evident in American entertainment music. Both are, in fact, only two aspects of the cultural conditions developed by the same social process. The more evident this inadequacy becomes in serious music, the more subjective its content, the more complicated its form and the smaller the audiences to which it appeals, the more superficial and banal becomes the emotional life of millions of listeners.

We composers and musicologists at this Congress wish to draw attention to the contradictory nature of this state of affairs. We have no intention of giving any directive concerning methods of musical creation. We understand that every country and people must find its own ways and means. But we must have a common understanding of the social causes and fundamentals of the crisis in music and together we must work to overcome it. This crisis in music may, in our opinion, be overcome if:

1. Composers become conscious of this crisis and find a way out of their tendency towards extreme subjectivism ;
2. Composers in their work ally themselves more closely with the national cultures of their countries, defending them against cosmopolitan tendencies, for true internationalism in music can be achieved only by the development of its national characteristics ;
3. Composers direct their attention also to forms of music which are capable of more concrete content, such as opera, oratorio, cantata, chorus, song ;
4. Composers and musicologists work practically for the overcoming of musical illiteracy and for the musical education of the broad masses.

The exchange of experiences and ideas between composers and musicologists of all countries is absolutely essential. To achieve our aim it is necessary that progressive musicians should first unite their forces in their own countries, this with the aim to make possible the establishment of an International Association of Composers and Musicologists in the near future."

Outstanding personalities at the Congress included Hanns Eisler, Schönberg's favourite pupil and the composer of many songs popular in pre-Hitler Germany ; Alois Hába, the great Czech exponent of quarter-tone composition, who, in spite of reports that he had been victimised in the February revolution, was, in fact, a leading delegate from his own country ; Jurij Shaporin, President of the Union of Soviet Composers, whose oratorio, " The Field of Kulikovo," was broadcast in this country during the war.

The most memorable event of the Festival was certainly the magnificent productions of several of Janáček's operas by the company from Brno, Janáček's home town. The full stature of Janáček's greatness has yet to be realised in this country, but I am certain that " Jenufa " and " Katya Kabanova " would outshine

Puccini if given first-class production in London. The most remarkable solo performer was the young Soviet pianist Emil Gilels, the finest pianist I have heard since Rachmaninov. The Second Symphony of Stjepan Šulek, a young Yugoslav, was the most sensational new work from Eastern Europe, somewhat indebted to Tchaikowsky and to Shostakovitch, but brought off with great skill and conviction. The spirit of the new Yugoslavia was, however, expressed far more vividly in the national songs and dances of amateur groups at the All-Slav Agricultural Exhibition.

It was most unfortunate that there was no British music at this Festival, as I am certain that the Czechs would have responded readily to the fine playing of the Hallé Orchestra and to the great achievements of our own composers.

Modern Czech composers were well represented. Several, such as Kapr, Kabeláč and Lucký, are becoming known in Western Europe by performances of their work at recent I.S.C.M. festivals. Young composers are greatly encouraged in Czecho-Slovakia. The Radiq regularly offers prizes for new works and the Syndicate of Composers is provided with liberal broadcasting time in which to present its new composers. The Syndicate itself controls the Performing Right Society and assures an income to composers for six months in the year. It is true that a few composers are temporarily deprived of their membership of the Syndicate for their activities during the February revolution, but they continue to receive their grants and are not victimised professionally.

There is taking place in Czecho-Slovakia a great efflorescence of amateur music-making of a quality that must be heard to be believed. Specially composed songs on topical subjects as well as folk-songs are widely performed by members of the youth organisations when they are engaged in such activities as voluntary reconstruction. They sing with a vitality, sincerity, freshness and precision that would put to shame many professional choirs. It is therefore hardly surprising that this singing remains for me, an Englishman proud of his native choral tradition, my most vivid recollection of Czecho-Slovakia.

VISIT OF L'ORCHESTRE DES CADETS DU
CONSERVATOIRE DE PARIS

BY STEPHEN TRIER

THE original Orchestre des Cadets was formed, largely through the initiative of M. Claude Delvincourt, Director of the Paris Conservatoire, in 1942. M. Delvincourt's intention was to prevent his instrumental students at the Conservatoire from being deported to Germany under the "compulsory labour" order, which would have resulted in exile for years, and probably the ruination of their careers. As a working orchestra they would not have been subject to this order. His idea was approved and for several months all was well.

In 1944, however, the Germans saw through his plan, and forced M. Delvincourt to promise to conduct his orchestra in Germany, and the "cadets" were placed in an internment camp pending removal to the Reich. Fortunately, owing to a delay, they had the opportunity of forging false ration and identity documents, and, the vast arrangement being complete, one night the "cadets" attacked the sentries and broke camp, escaping to various hideouts to join the underground movement. Many of them subsequently fought in the Resistance with great bravery, four losing their lives.

The personnel of the orchestra, as we saw it, had naturally changed somewhat since the Occupation, but many of the original members are still playing in it. It is interesting to note that many of these young players (none of whom, incidentally, are still at the Conservatoire) are also full-time members of the Garde Républicaine, Aviation, Sécurité and other such Military Bands.

They were with us in England for just under a week, giving one broadcast, under Sir Adrian Boult and Claude Delvincourt, and concerts at the Royal College of Music, Central Hall, Westminster, Covent Garden and at Oxford, with very varied programmes, though naturally French music formed a large part of them. Many of the works they played were familiar to English concert-goers. Ravel's "Daphnis et Chloé," Bolero, and his Introduction and Allegro (which, incidentally, they played with a harp and chamber orchestra—not, as is usual here, with harp, string quartet, flute and clarinet); Dukas was represented by "L'Apprenti sorcier"; Debussy by "Fêtes." Two pieces by Roussel, the Suite in F for full orchestra, and a little work for strings, were also played. Both made a deep impression and prompted one to wonder why more of Roussel's works are not played over here.

The conducting, on these occasions, was shared by M. Delvincourt, Sir Adrian Boult and a young conductor from among the cadets, Pierre Leconte, a promising musician who got the very best from the orchestra. There were two soloists in their London concerts, Pierre Fournier—who played Lalo's cello concerto very beautifully—and a young French pianist, Nicole Henriot, who played Franck's variations and Ravel's concerto "for both hands"—the latter quite brilliantly.

Taken by and large, the performances were of a high standard. The main criticism one could level against them was that the brass seemed to be a little over-exuberant, though the fact that they use narrower bore trumpets and trombones than we do over here may have something to do with the violence of their attack and tone. The woodwind was good from the ensemble point of view, though here again they all produce a sound quite different from the English. The flutes use a great deal of vibrato and produce a rich, almost sickly tone, which is ideal for their own music, but it is doubtful whether it would suit other more "solid" music so well. Oboe tone seemed more strident in contrast. The clarinets and bassoons sounded rather more reedy than our own, and rather thin in consequence. The saxophones, which we had the opportunity of hearing in the Bolero, made a fine sound, which is easily accounted for by the fact that all the saxophones are taught as individual instruments at the Conservatoire, just as the clarinet and violin are taught in any musical college. The vibrato of the horns is a point which has been much discussed elsewhere, and there comes a time when little more can be said on the subject. The string playing was excellent, though one felt a need for slightly more body of tone.

One cannot say that any of these differences of style is right or wrong. It is often bewildering that the approach to music, in all its aspects, varies so much from one musical community to another. The most that one can say is that any form of artistic expression depends vitally on the temperament and environment of its exponents.

The most impressive thing that all the "cadets" had in common was a keen and vital interest in their work. This fact, I am sure, had a large hand in making their performances vital and memorable ones. If this keenness is general amongst young French musicians, it is all to their credit. Indeed, it is a pity that it is not more evident over here.

The "At Home"—given by the R.C.M. to entertain the "cadets"—was a great success. Representative French and English music was played by the "cadets" and R.C.M. students respectively. Judging by their remarks afterwards, the Frenchmen enjoyed the evening, and were particularly impressed by the fine performance by Colin Davis, Edna Arthur, Glyn Adams, John Coulling and Sylvia Southcombe, of Bliss's clarinet quintet. They can justly be proud of their part in the soirée.

In conclusion, thanks are due to all those concerned in bringing the Cadets' Orchestra over here, and may we express the hope that visits of this kind will increase in number and become reciprocal.

STEPHEN TRIER.

PROGRAMME

1. Introduction and Allegro for Harp and Small Orchestra *Maurice Ravel*
2. Quintet for Clarinet and String Quartet *Arthur Bliss*
3. Sinfonietta *Albert Roussel*

Nos. 1 and 3 were played by members of the Orchestre des Cadets of the Paris Conservatoire, conducted by M. Claude Delvincourt. No. 2 was played by students of the R.C.M.

A FRENCH CREATION

THE CLASSIC SCHOOL OF THE SAXOPHONE

By GEORGES GOURDET

Premier Prix de Saxophone, 1947 (classe Marcel Mule)

Taken from the "Bulletin du Conservatoire National de Musique" (Paris Conservatoire) for January, 1948.

Translated and slightly abridged by FRANK HAWKINS.

BORN in 1814 at Dinant-sur-la-Meuse, Belgium, Adolphe Sax, having finished his general musical studies, devoted himself entirely to perfecting and inventing wood instruments. He came to France to make known there the improvements he had made to the bass clarinet; and there in 1845 he was awarded diplomas for his saxophone and several other instruments of his own invention. Contemporary musicians became interested, and thus on February 3rd, 1844, beside a Bach trumpet, a flügel horn, alto and bass clarinet could be seen a saxophone, played by Adolphe Sax himself, in a concert conducted by Berlioz for the performance of a Hymn which he had composed in honour of Sax's inventions. A curious combination which would be amusing to reconstitute, yet it was a real success if the critics of that day are to be believed.

Other composers followed this example: Massenet, Ambroise Thomas and especially Bizet used the instrument in their orchestration. Then in turn d'Indy, Erlanger and Debussy contributed works to its repertoire.

In 1858 the instrument was admitted to the curriculum of the Paris Conservatoire at the instigation of Auber, then Director. The class, which flourished successfully for thirteen years, was entrusted to Adolphe Sax. Then, on the false pretext of lack of funds, it was closed down in 1871 in spite of the protests of Ambroise Thomas, Auber's successor. Every attempt to reinstate it was fruitless.

The saxophone, exiled from the Conservatoire, became the mere hanger-on of military music and town bands. Meanwhile the American Negroes became interested and introduced it in their jazz bands. They didn't play the saxophone: they sang it, so to speak. They sang it in their own way, with exaggerated expression, a vibrato either too wide or too tight and an utterly fantastic technique. It was not until the end of the first world war that the French, who played without vibrato, learned this new technique. Jazz developed in France and the instrument made a big reputation for itself in that sphere: this was a mixed blessing, since it is the cause of the discredit which still reflects upon it.

It fell to a French artist, Marcel Mule, to create, from next to nothing, the classic school of the Saxophone.

Marcel Mule, who was born at Aube-sur-Marne (Orne) in 1901, studied the violin, piano and saxophone. He devoted himself to the saxophone entirely when he was admitted to the band of the Garde Républicaine in 1923. To obtain more evenness and purity of tone and wider technical facility he provoked further improvements. Marcel Mule's aim is to retrieve the saxophone from that vulgar buffoonery by which it mostly attracted its public, re-introduce its former nobility and lyrical charm, and gain an honourable and well-merited place for it in the midst of the orchestra.

As a teacher he is known throughout France and Western Europe, and his numerous pupils hold important posts either in orchestras or in various provincial schools of music. Owing to the scarcity of saxophone literature, he transcribed many classical, romantic and modern works which help to form his pupils' musical taste and are one of the fundamentals of the saxophonist's training. Then came the era of concertos: Vellones, Giazunov, Ibert, Corniot, Tomasi, Bozza, Bonneau, Challan and many others wrote works expressly for the instrument. Furthermore the greatest contemporary composers made use of the instrument in their orchestral works: Ravel, Milhaud, Honegger, Stravinsky, Schönberg, Hindemith, etc. . . .

In 1928 Marcel Mule founded the famous "Paris Saxophone Quartet." It consists of a B flat soprano, E flat alto, B flat tenor and E flat baritone. After a period of drawing upon the inexhaustible supply of transcriptions it struck out on its own account with original works for that ensemble. Gabriel Pierné, Jean Rivier, Jean Françaix, Florent Schmitt and Jean Absil gave it the benefit of their talents. It even won the "Grand Prix du Disque" in 1937 with Gabriel Pierné's "Introduction et Variations sur un Thème populaire."

In 1942 our Director, Claude Delvincourt, took the welcome step of reinstating at the Conservatoire the class abolished in 1871. He put it in the charge of Marcel Mule, whose twenty years' work was thereby acknowledged. The classic school of the saxophone is no longer a myth. The immediate hope of its pupils is that the saxophone quartet should once again take its place at the forefront of the ensemble class.

For this work to continue to be of value, young composers must follow it up, not only by writing for the instrument but also by making it a regular feature of their orchestration. It is the fashion to blame the saxophone for a tone that is said not to blend. But that could just as well be said of the flute, oboe or cor anglais. It seldom occurs to symphonic writers to part with one or other of these familiar instruments—it is only a question of getting used to it!

To work, friends of the composition class. You can increase your powers of expression by adding the warm colour of the saxophone quartet to the rich palette of the orchestra. Cast aside your prejudices and close your ears to the insidious voice of orthodoxy!

R.C.M. UNION

It takes a little while to get accustomed to the change over of the Union year, and it still feels a bit strange to have the Annual General Meeting in the Autumn Term. The planning of this meeting and the inrush of subscriptions fully absorbed the office during the term, in addition to increases and losses of members. May I take this opportunity of saying a word about subscriptions? There still seems some confusion about the rate of subscription and the date it falls due, for we are still receiving bankers' order payments for 7s. 6d. instead of the new rate of 10s. 6d., due on September 1st (*not* on January 1st). In other cases we get *both* 7s. 6d. and 10s. 6d. from some bankers' orders, showing that members have not yet registered the change with their banks. We should be most grateful to have this put right.

As for the Annual General Meeting, it was held on Friday, December 3, and was attended by about 60 members and friends. We met in the Concert Hall for a brief business meeting at 4, followed by tea, after which we adjourned to the Donaldson Room to listen with great delight and amusement to all that Canon Hannay (or in other words George Birmingham) had to tell of "Writing Novels." With the delicate humour that perhaps only an Irishman could bring to the task, he told of many failures in his early days and of numerous thorns and pitfalls that beset the path of an unwary would-be author. But all are as nothing compared with the joy of creation when things go right: the pleasure of meetings and friendships made, that would not have happened without the writing of a book. "But," he concluded, "as Dr. Johnson would have said, 'No one but a blockhead ever wrote except for money.'"

As I write this, comes the sad news of Lord Palmer's death, at the great age of 90. He spent much of that long life in doing generous things for musicians, especially in connection with the R.C.M., and he always showed a keen and kindly interest in the Union, finding time, in a very busy life, often to grace the summer "At Homes" with his friendly presence. We deeply regret his passing and in him lose a real friend.

A very Happy New Year to everyone.

PHYLLIS CAREY FOSTER, Hon. Secretary.

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

An almost entirely new committee has coped with activity organisation this term very successfully on the whole. The general meeting at the beginning of the year raised many useful points and new suggestions, and support from the college looked far more hopeful.

Our Music Secretary has organised several concerts and the Polyphonic Group and Students' Association Orchestra have flourished under his direction. The programmes for the concerts were as follows:—

Friday, October 29th, at 1 p.m., in the Concert Hall:—

Overture, Abu Hassan Weber
Violin Concerto in A minor Bach

(Soloist: ROLAND STANBRIDGE)

Pavane for a Dead Infanta	...	...	...	...	...	<i>Ravel</i>
Symphony No. 35 in D (The Haffner)	...	...	...	...	...	<i>Mozart</i>

Conductor: ERIC WETHERELL

Wednesday, December 8th, at 1 p.m., in the Concert Hall:—

Overture, *Iphigenia in Aulis* *Gluck*
Cloches à travers les feuilles *Debussy*
 (Orchestration by Eric Wetherell)

Symphony No. 5 in D *Vaughan Williams*
 Conductor: ERIC WETHERELL

Wednesday, December 1st, at 1 p.m., in the Donaldson Museum:—

Morley—Fire, Fire.
 Byrd—Ave Verum.
 Byrd—Haec Dies.
 Tim Moore—The Message.
 Ward—Sweet Pity Wake.
 Weelkes—On the plains, fairy trains.
 Instrumental fancies by Gibbons and Tomkins.
 Taverner—Plainsong Mass for 4 Male Voices.
 Byrd—Laudibus in Sanctis.
 Conductors: TIM MOORE and ERIC WETHERELL

At the concert on December 8 we were honoured by the presence of Dr. Ralph Vaughan Williams, who was very encouraging about the performance, but decried the poor attendance of both students and professors.

The sports section has been very active this term. A mixed team challenged our old rivals the Academy in a table tennis match played at home, and in spite of losing by two games we gather there was not much to choose between the two sides. The cup, which was always the trophy for these matches in the past, has mysteriously disappeared (it was held last by the Academy!), but it was high time negotiations were reopened, and we hope that sport will not be the only link with our Royal confederates. A regular Saturday game of hockey has been fixed with them for next term, and netball also is in the offing.

Dancers clamoured for the Chelsea Town Hall again at Christmas, and also for a bigger band. The only date we could fix was November 15th—sadly early for a Christmas Dance—and in spite of a slight increase in the price of tickets, we couldn't quite balance our expenses. In the cabaret a pair of visiting vocalists gave us some very amusing numbers, and an enterprising team of close harmony crooners certainly showed us a thing or two as far as ensemble work is concerned! (We noticed that their practice was confined to the third floor after 5 o'clock!) A request for dances has been met with a booking of a smaller hall at Hammersmith at half term. This will only take a limited number, so we hope it will be well filled. We also hope for more support at the Chelsea Town Hall at Easter.

Timothy Moore repeated his very excellent talks on Jazz at the beginning of the term, but apart from this we have noticed little enthusiasm for the speaking voice as a means of expression, and would welcome far more student orators who are obviously withholding much valuable information.

There has been much difference of opinion about the design for the Christmas cards this year, but in spite of this they were selling like hot cakes right up to the last day of term. Surely the proof of these delicacies is in the eating!

SILVIA BEAMISH.

THE ROYAL COLLEGIAN IN LONDON

At the fifth season of Serenade concerts at Hampton Court given by the New London and Jacques Orchestras, R.C.M. soloists taking part were Frederick Thurston, Ruth Pearl, Leon Goossens, Mary Carter, Peter Pears, John Francis and Joy Boughton. Gordon Jacob's Rhapsody for cor anglais and orchestra was given its first performance, and his concerto for bassoon and Suite No. 1 in F were also played. Other music by Collegians played during the season was Hubert Clifford's Five English Nursery Tunes, Elizabeth Maconchy's concertino for clarinet and strings, Herbert Howells's Elegy for viola and strings, and Purcell songs from *Orpheus Britannicus* realised by Benjamin Britten.

At the Royal Albert Hall, George Weldon conducted the L.S.O. Sunday orchestral concert on October 24, and Sir Malcolm Sargent conducted on October 31. Sir Malcolm also conducted the L.S.O. at the Royal Choral Society's concert on November 27, at which they sang Holst's Choral Symphony, with Elsie Morison as soprano soloist. Sir Thomas Beecham conducted the R.P.O. in a performance of an overture, "The Sea Venturers," by Frederick Austin, on November 17.

At the Wigmore Hall, a recital was given by Vera Wood and Joan Davies, assisted by Harry Stubbs, on September 19; and by Kathleen McQuitty and Henry Wilson on June 1. Cello recitals were given by Eileen Croxford on October 29 and Thelma Reiss on November 29, in each case with Gerald Moore. Denis Dowling's songs on November 22 included some by Stanford and Moeran. On October 23 Kathleen Long and Antonio Brosa played sonatas, and on November 27 Geoffrey Tankard gave a piano recital.

College has been well represented in the new series of recitals by young artists at the Boltons Theatre. Esther Darlington sang and Thea King and Colin Davis played works for clarinet and piano on October 4. Margaret Plummer and Joan Rimmer gave a two-piano recital there on November 15, Thomas Rajna played on November 8, and Joan Gray sang and Suzanne Rozsa played on November 22.

In a series of programmes devoted to the chamber music of Brahms at the Queen Mary Hall, Frederick Thurston played with the Aeolian Quartet on November 3, and Kendall Taylor played with Frederick Grinke on November 18. Frederick Thurston played with the Amadeus Quartet at the South Place Sunday concerts on November 7 and James Whitehead played on November 20. The Chelsea Orchestra, conducted by Norman del Mar, gave the first world performance of Dohnányi's Second Symphony on November 23. Song recitals were given by Margaret Bissett, assisted by Max Gilbert and Harry Stubbs, at the Cowdray Hall on September 29, and by Astra Desmond at the Schubert Club on November 8.

At Sadlers Wells the English Opera Group gave a two-weeks' season in September of *The Beggar's Opera*, realised by Benjamin Britten, and his own opera, *Albert Herring*. The Morley College choir and orchestra, conducted by Walter Goehr, gave a choral performance of "Riders to the Sea," by Vaughan Williams, with Margaret Ritchie, Ralph Downes, and Robert Irwin.

Gordon Jacob conducted the first London performance of his second symphony at an E.D.A.C. concert at Central Hall, Westminster, on November 17. Arnold Foster conducted choral works by Holst and Vaughan Williams at St. Martin-in-the-Fields on April 21, on which occasion the organ was played by Neville Mansel and John Churchill. The same two composers were represented in concerts given by the Arnold Foster choir and orchestra at Central Hall, Westminster, on June 15 and December 9. The Westminster School concert on July 23, directed by Arnold Foster, included Dyson's "In Honour of the City" in the programme. Dr. Thornton Lofthouse conducted the University of London Musical Society's concert with the L.S.O. and Arnold Greir at the organ at Central Hall on

June 19, also this society's Christmas concert in St. Paul's Cathedral on December 9 with the Jacques Orchestra and Dr. Dykes Bower at the organ. Dr. Lofthouse also played the continuo part in performances of "Messiah" and the Christmas Oratorio on October 9 and December 4 respectively under Dr. Cook at Southwark Cathedral, also in the Goldsmiths' Choral Union's performance of "Messiah" at the Albert Hall on December 26.

Dr. Harold Darke organised and conducted a Parry Centenary Festival in the Church of St. Michael, Cornhill, on November 10 and 11. The soloists were Isobel Baillie and Gordon Clinton, the organist Dr. G. Thalben-Ball, and the leader of the orchestra Ralph Nicholson. The second programme included Vaughan Williams's "Prayer to the Father of Heaven," dedicated to the memory of Parry. Dr. Darke also conducted a performance of the Christmas Oratorio, sung by the St. Michael's Singers, in the same church on December 20, and during the autumn gave a series of Thursday recitals of Bach's organ music there. Both Dr. Darke and Dr. Thalben-Ball have given organ recitals this autumn at St. Michael's Church, Chester Square, to celebrate the reopening of its rebuilt organ.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than Saturday, March 26th, 1949.

During October Kendall Taylor broadcast for the B.B.C. (15) and played concertos with the Devizes Philharmonic Orchestra (18), the Sutton Coldfield Philharmonic (19), the Boyd Neel Orchestra in Birmingham under Professor Lewis (20), the Dublin Radio Symphony Orchestra (22), the Derby Philharmonic (27), the Preston Symphony Orchestra (28) and the B.B.C. Symphony Orchestra under Kubelik (31), as well as giving a recital in Dublin (22). In November he played with the Bournemouth Orchestra (6), the Southern Philharmonic under Menges in Portsmouth (7), the Hallé Orchestra (9), the Slough Philharmonic under Dr. Sidney Watson, at which concert Sir George Dyson conducted his "At the Tabard Inn" (14), the Birmingham Symphony Orchestra at Malvern (20), the Norwich Philharmonic (25), the Birmingham Symphony Orchestra at Nottingham (26), the L.P.O. at Greenwich (27), the Guildford Symphony Orchestra (28), the L.P.O. at High Wycombe (30), as well as giving recitals at Swindon (3), Queen Mary Hall, London (10), Gloucester (24), and broadcasting in the B.B.C. third programme (11) and overseas service (22). In December he played with the Birmingham Symphony Orchestra in Derby (1) and in Birmingham (2), at which concert he gave the first performance of a piano concerto by the Yugoslav composer, Skerjanc, also with the L.P.O. at East Ham (4). His German tour started at Detmold (10), where he gave the first German performance of Ireland's piano concerto, and continued at Hamburg (11), Bonn (13), Essen (14), Rettlingshausen (15), Cologne (16), Berlin (18 and 19). He reports that many concert halls in the Rhineland were destroyed during air raids.

Frank Merrick gave recitals in Kendal and Windermere on November 17 and 18 and played with the Salisbury Orchestral Society on November 24. On December 7 he played with the Keighley Orchestral Society and conducted his own "Celtic Suite" in the same concert.

Ruth Dyson recently returned from a month's tour of the three Scandinavian countries. Engagements included harpsichord broadcasts from Oslo and Stockholm, lecture-recitals on English keyboard music in Copenhagen, Oslo, Bergen, Stockholm and elsewhere, and an appearance as harpsichord soloist at a chamber concert in the Lilla Konsert Halle, Stockholm.

Cecelia Keating gave a violin recital from B.B.C., Northern Ireland, on July 8, and gave sonata recitals with Hubert Dawkes in the B.B.C. overseas service on August 6 and at Llangollen, North Wales, on October 1. She also gave recitals in North Wales from November 24-30.

After returning from a course of 10 lessons with Pablo Casals in the South of France, Eileen Croxford gave lecture-recitals in South Wales on September 23 and 24 and again in Welsh schools on October 4, 5 and 6, all with Gerald Moore. She broadcast with the B.B.C. Welsh Orchestra on October 16 and gave recitals at Faversham with Hubert Dawkes, at Frinton with Ivor Newton and Leon Goossens, at Battle with Hubert Dawkes and Murray Davies, and at Wigmore Hall with Gerald Moore on October 20, 23, 27 and 29 respectively. During November she gave a lecture-recital with Gerald Moore at Stoke-on-Trent (3) and recitals with David Parkhouse for the R.N. at Lee-on-Solent (8), with Rosemary Croxford and Heddle Nash at Chelmsford (17), with Peggy and Rosemary Croxford at Northampton (20) and with David Parkhouse at Blundell's School, Tiverton (27). She played with John Wills at Eastbourne on December 1 and with Rosemary Croxford and Gwendolin Mason in Northwood on December 7.

Benjamin Angwin, chairman and musical director of the Schools' Musical Society in Great Yarmouth, Norfolk, is arranging a series of special concerts for schools as well as getting together massed choirs for festivals and carol concerts. There were 220 young singers in his Christmas concert on December 9, which was given before 600 schoolchildren as well as members of the public.

The Lemare String Orchestra, under its conductor, Iris Lemare, gave concerts at Hartlepool on September 19, at Morpeth on October 11, at Alnwick on October 12, and at Featherstone on November 4.

The Boyd Neel Orchestra has recently returned from a tour of the Netherlands, during which it broadcast from Radio Hilversum as well as giving public concerts at Arnhem, Leiden, Maastricht, Nijmegen, and Amsterdam. The programmes included music by Britten and Tippett.

Edith Lacey has written to say that the choir of Stoke Park Grammar School, Coventry, which she conducts and Jean Rogers accompanies, has been chosen to represent the Midland Region in the series of six programmes entitled "Children Singing" to be given on Sundays on the Home Service. The choir gave its first broadcast in "Children's Hour" in June.

The Tudor Singers, conducted by Harry Stubbs, gave concerts at Dorking on November 10, at Swindon on December 1, and at Bath on December 11, including works by Vaughan Williams and Herbert Howells and arrangements by Holst and R. O. Morris in their programmes.

Dr. Thornton Lofthouse conducted the University of Reading Choral and Orchestral Societies in a performance of Bach's B minor Mass in the Great Hall of the University, with Dr. Peasgood at the organ, on May 22. On December 6 and 7 he conducted the University's annual carol singing, again with Dr. Peasgood at the organ.

Norman Demuth's music for "The Prometheus Bound of Aeschylus" and "Prometheus Unbound" (Shelley) was performed in the B.B.C.'s Third Programme at various times in November, December and January, conducted by the composer. His "Prelude, Air and Toccata" for harpsichord was performed by Dorothy Erhart at the Cowdray Hall on October 11, and the "Air" was played by Thurston Dart during his tour of Belgium for the British Council. A *Fantasie-Sinata* for violin and piano has recently been recorded in Brussels.

The Richmond Community Centre String Orchestra, lead by Tessa Robbins and conducted by Irene Swann, included works by Holst and Vaughan Williams in its programme at Queen's Hall, Richmond, on December 7. The soloists included Eric Shilling and Ruth Huntley.

Audrey Piggott has written from Vancouver to say that she is doing a great deal of broadcasting for the Canadian Broadcasting Corporation, including weekly recitals of chamber music with modern Canadian, American and English works as well as the classics in the programmes. She has also taken part in public chamber concerts in Vancouver and given recitals in many small Prairie towns ("rather like Arts Council Concerts in small places in war-time; great enthusiasm, very elderly upright pianos, and lots of tea afterwards") as well as teaching at the B.C. Institute of Music and Drama. She fully endorses Arthur Benjamin's remarks in his recent article about the great enthusiasm for music in Canada.

NEWS IN BRIEF

The title of Emeritus Professor has been conferred on Frank Shera by the University of Sheffield, where he held the Rossiter Hoyle Chair of Music from 1928 to 1948.

Frank Merrick read a paper on "Prokofiev's Piano Sonatas" for the Royal Musical Association on December 14.

Timothy Moore has won the Royal Philharmonic Society's prize this year for his Prelude and Fugue for orchestra.

The Colles Memorial Prize (£10) for 1948 has been divided equally between David Lillis and Mollie West.

Geoffrey Thomson has been appointed assistant music master at Trent College, Long Eaton, near Notts.

MARRIAGE

CLAY—HOGARTH. On December 20, 1947, Ralph Clay, A.R.I.B.A., to Doreen Hogarth.

BIRTHS

BINSTED. On May 12, 1948, to Muriel (née Richardson), a daughter, Sarah Jane.

GREENWOOD GANT. On July 13, 1948, to Joan (née Trimble), a sister, Joanna, for Nicholas.

HADLEY. On November 16, 1948, to Jean (née Stewart), a daughter, Margaret Elinor Claire.

TATTERSALL. In September, 1948, to Barbara (née Kerridge), a brother, Bruce, for Karen.

DEATHS

Tributes to Dr. R. O. Morris and Sir Warren Fisher will appear in the next number of the Magazine.

REVIEWS

HUGH PERCY ALLEN. By Cyril Bailey. Oxford University Press. 12s. 6d.

Some fifteen years ago I attempted in the pages of this Magazine a sketch of our then Director. It was an undertaking as hazardous as it was difficult, as all biography of living subjects must be: the writer has one eye on the reader and one on the subject himself and the result may easily be a squint.

Dr. Bailey, who has written the official memoir of Sir Hugh Allen, has not that particular difficulty to avoid, but he has another one, which is this: he has to make a portrait which the countless friends and admirers of his subject will recognise as at once just and emotionally satisfying and at the same time convey something of the spirit of a remarkable man, which defied description, classification and summary even in his lifetime, to people who never knew him. Dr. Bailey has avoided squint; he has seen his man steadily, seen him whole, and where he felt himself not in a position to deliver judgment, as for instance in estimating what Allen's nineteen years as head of the R.C.M. achieved for our institution, he has, as befits a classical scholar well accustomed to weighing the imponderables of human life and character, marshalled first-hand evidence from those who saw Sir Hugh's work at closer quarters. Dr. Bailey was a friend of forty years' standing who sang in the Oxford Bach Choir in its greatest days when Sir Hugh was the first choral conductor in England. Mrs. Bailey was one of the choir's secretaries jointly with Joseph Colegrove, and when in due course Sir Hugh handed over the direction to Dr. Harris he flashed out one of those quick verbal quips which were half the secret of his mastery of a choir. "B, A, C, H," he said, "what does that stand for? Bailey, Allen, Colegrove, Harris." The freemasonry of the Oxford Bach Choir symbolised in those four names has, in fact, gone half-way round the world. Dr. Bailey writes, therefore, with close knowledge and a full heart.

What did Sir Hugh do for this College? First of all he maintained the tradition that the College must be directed by a great man. The R.C.M. was founded because the men in charge of the R.A.M. back in the mid-nineteenth century were in the worst sense "mere musicians." It was put into the hands of a man who was not, professionally speaking, a musician at all—Sir George Grove, an engineer, a Biblical student, a maker of dictionaries, an eminent Victorian who could live three or four lives in the time ordinary men take to live one. He was followed by Sir Hubert Parry, who changed almost single-handed by sheer force of personality the attitude of the cultured governing classes to the art of music—he was the architect of the renaissance. And Allen? From his dual position in Oxford and London he spread, even further than Parry had done, the gospel of music, in particular the gospel of Bach; he inspired disciples to spread the gospel; he leavened the whole musical life of the community at the very moment when the coming of the radio enlarged the musical franchise. Within the College he liberalised the curriculum, enlarged its amenities and its social life. His reforms concerned the teaching of composition, the establishment of opera on a regular basis, and the addition of a number of new subjects. Among my first pupils after I joined the staff at Sir George Dyson's request when he came in 1938 was an elderly (for a student) Hungarian lady who contrasted the liberality of a curriculum which included, beside a first study and the writing of figured-bass exercises (all the student had at the Budapest Conservatoire), aural training, history, appreciation, and pedagogy. The College had broadened its basis of training so as to make it a centre of humane culture as well as a technical institute. Allen linked it with the Universities and raised it to their standard and status. For twenty years he dominated the English musical scene, twenty years which saw the consolidation of all that the pioneers, Parry, Stanford, Mackenzie, Hadow, Elgar, Plunket Greene, Beecham, had in their several spheres initiated, twenty years between two disastrous wars which brought about such a strong flow of music in this country as to survive them both and give such an impetus to all branches of the art as we have not known for three hundred years. Many factors have gone to the production of this happy state of affairs. H. P. A. was one of them.

If some present student who never saw the prognathous head, the eyes which alternately glared and twinkled, never heard the word "soprano" used as a term of execration, never felt the unseen presence in a room, says to me on reading what I have written, or to Dr. Bailey, having studied the memoir, "What is this to me? I have no time for the dead past," I reply that past, present and future are continuous, that what Grove and Parry and Allen did for the R.C.M. is still an active force

to-day. Unless life is to become one dam' thing after another we must seek for continuity—H. P. A. himself had a very strong feeling for this continuity—which values the heritage of the past and looks forward to the unknown possibilities of the future. One way to approach that continuity is to study the lives of famous men and our fathers that begat us. The young may read this biography for that ; the old will read it for another reason—because it is the story of a part of their own lives.

FRANK HOWES.

MAN, MIND AND MUSIC. By Frank Howes. Secker and Warburg. 12s. 6d.

Percy Buck, not long before he died, told a friend that although it was years since he had thought of music, he was thinking all the time of matters arising from it. Buck was an extreme example of a fairly common type—that of the speculative mind, the mind that is never satisfied with a thing in isolation. At one time it was the history of a matter that chiefly interested him, at another its possibilities for the future, or its construction. Always, however, the thing was more than just itself: it was a link in a chain of cause and effect, the symptom of something, the result of something and the symbol of something. Most artists at some time or another go through a speculative stage, and grow out of it, not always because they are becoming more adult, but sometimes because they begin to find the process of speculation tiresome or hampering. Perhaps their arteries harden at an early stage, or they notice that their questions are leading them into territory where they can find no sure footing. Perhaps they put aside such questions with a shrug of the shoulders when they realise that life is not long enough to answer them. They are too busy.

Most musicians, however, even those of sceptical tendencies, would agree that music means something more than daily bread. For many of them it means a good deal ; for a few, everything. Some are aware of the high claims that have been made for it by poets and philosophers of every generation. Can this be all mere fanciful sentiments, they ask? Are their own best experiences in music nothing more than passing waves of feeling to which no greater importance can be attached than one would give to a bout of indigestion or an attack of ill-temper?

Frank Howes is one who wants to push back further and further into his musical experiences—to explore their background, to estimate their significance, to relate them to life, to time and to eternity. One can see, from the discursive book that he has written, that every event of his musical life is for him a part of the great jigsaw—a small and awkwardly-shaped piece, perhaps, but an essential one, and one that it is his business to fit in to the general pattern.

So he studies his music from the historical-anthropological aspect, trying to understand its nature, the way it grew, and the elements in it that are essential. He tries by psychological method to understand the nature of his own reactions to music, and their implications. In a short section entitled "Sociology and Music" he relates these experiences to the audience, and to larger groups in society. The whole work, and not only the long section called "Philosophy and Music," is an attempt to discover the relation between music and life and to expound it in terms satisfying to the philosopher as well as the musician. The author describes the work as a theme with four variations ; I should myself have been inclined to search for a symphonic shape, complete with coda.

Is the work successful? Yes, in so far as its purpose is to raise questions, to sort out problems, to stimulate discussion, and to clarify in each reader's mind the nature of his own reactions. The questions that Mr. Howes raises are not answered, but, as Creighton said long ago, wisdom is shown not so much by answering questions as by asking them. These questions are not answered for the simple reason that they never can be answered, because they carry the mind beyond the regions in which clear definition is possible. All philosophies that are non-materialist (and prob-

ably even these as well) end in some form of mysticism and in an unverifiable assumption upon which the whole structure rests. This does not mean that the search for an answer is without value. It may be of immense value, and especially to an artist, because of what he will discover during the quest, about his art, about himself, and about the importance of being earnest. Mr. Howes's final analysis is frankly mystical; and though he would perhaps be reluctant to admit it, the whole argument is virtually conceded on page 98, where he writes that beauty "serves no ulterior end. It merely enriches life, makes life more valuable. And men recognise its nature by intuition, the primary act of the mind with which God has endowed them."

But why drag in God? Well, because you can't keep Him out of any discussion on art; He pushes His way in, sooner or later, without fail, whether you call Him just God, or, as on another page, "ultimate reality." It is easy to blame an author, as one reviewer has blamed Mr. Howes, for not explaining what ultimate reality is. The assumption, however, that because we cannot define a thing we cannot rely on it is quite indefensible. Our existence depends upon any number of things that we cannot define; but we know that they operate, and, best evidence of all, we base our lives on the assumption and the experience.

For the musician, perhaps, an attempt like Mr. Howes's is bound to seem vague and inconclusive, not because Mr. Howes's terms are ill-defined, but because the experiences they deal with will not submit to a materialist explanation. The analyst is forced back upon a mystical one, and in this realm the music to which the practising artist is accustomed is so much more convincing than any other medium. "Music," as William James said, "rather than conceptual speech is the natural language of mysticism." To a musician the C sharp minor Fugue is precise, conclusive and valid; not so the translation of its implications into words. This surely is what Browning was after in "Abt Vogler." "'Tis we musicians know." But what do we know? And how do we know? Ah! that is hard to say, and though Frank Howes has made a brave attempt to say it he has presented in doing so as many problems as he has solved. Enough that the presentation is lively and good-humoured, alert and well-informed, and that many readers will have reason to be grateful for it.

THOMAS ARMSTRONG.

TESTS OF MUSICAL ABILITY AND APPRECIATION. By Herbert Wing. *British Journal of Psychology: Monograph xxiii.* Cambridge University Press. 8s. 6d.

The musical faculty is not one but many—it is in fact a bundle of faculties, although the generally held view that it is a special ability (in Spearman's sense) may be accepted: from any individual's bundle some important abilities may be missing. For instance, good sight-reading and good memory tend to be mutually exclusive; many a good score-reader is hopeless as a conductor; many composers are poor interpreters even of their own work; a good ear may go with artistic insensibility; sensibility may not always be backed with technical facility. This last case has generally been dismissed by the professional musician as dilettantism. Is the cultivated amateur who can whistle you (possibly out of tune) the second subject of any of Brahms's chamber works musical or is he not? About the beginning of this century it began to be conceded that he was and the attempt to turn him into a bad pianist was given up. For him a new approach to musical education was devised, called by the truly descriptive but unappetising name of Musical Appreciation. All musicians despise this as a soft option, but it has come to stay.

Now a psychologist has picked it up as possibly a better instrument for tracking down musical ability than the tests hitherto employed by psychologists (i.e. the musical equivalents of Binet's or other intelligence tests) or than the rough and ready expedients of musicians themselves as used by them in examinations and at competition festivals. Dr. Wing in the series of experiments described in this monograph favours the musical

approach; he discounts Seashore's "atomistic" tests of mere sensory perception and he goes so far as to say that "a well conducted musical competition is as close an approximation to a psychological test as it could be hoped to obtain in an aesthetic activity." In this connection, incidentally, he is mistaken in thinking that an adjudicator takes no account of the merits or demerits of an own-choice test piece in assessing the total performance. His own tests, at which he arrived after much trial, error and rejection, are much wider than the merely discriminating tests of Seashore, although about a third of them are aural. Another third consists of critical tests on which the subject is asked to express judgments of value, such as placing a series of melodies in order of merit. Another batch consists of questions in general musical knowledge. This last is an innovation in psychological practice, though as old as pedagogy itself in education. The psychologist, trying to wield scientific method in the search for native ability, avoided anything which could be attributable to training or previous study. But any musician, and indeed any educationist, knows that ability shows itself most decisively in the way it handles its material. Scientific psychology should bear in mind that, as in the similar quasi-science of economics, scientific method is only applicable as far as the subject-matter permits, and when the subject-matter is human nature the strictly mensural methods of physical science are not applicable in their full rigour. Dr. Wing has paid regard to this fact in compiling his tests with the result that they will command more respect from musicians than previous attempts at the scientific exploration of musical talent.

A few of Dr. Wing's provisional findings may be summarily (and uncritically) tabulated:—

- (a) Seashore's pitch discrimination test showed little correlation with general musical ability even in the case of violinists, to whom at least, as it might have been supposed, it was applicable.
- (b) In spite of the complexity of musical capacity, as crudely postulated in the first paragraph of this review, there is a strong general factor underlying ability to perform a wide variety of tests. This he designates as μ , which therefore in Spearman's terminology may be regarded as a form of s and not of g (i.e. special, not general ability).
- (c) Germans and Jews, who are popularly supposed to have higher average musical ability than plain English children, scored no higher marks in the separate tests or in the totals.
- (d) Slight deafness (up to loss of 15 decibels) is not a bar to performance of the tests.
- (e) That capacity to deal with music is somewhat aided by general intelligence, but high intelligence in itself is not enough to make a person musical.

This last goes no further than common observation and common sense proclaim, and some further investigation would seem to be called for on the relationship of special and general ability as it affects music.

FRANK HOWES.

SONATA FOR VIOLIN AND PIANO. By Bernard Stevens. Violin part edited by Max Rostal. Oxford University Press. Price 7s. 6d.

This is a very interesting and well-written work, which will be welcomed by all sonata players. The difficulties are musical rather than technical, and it should be well within the compass of two first-rate amateurs. Unlike many modern works, its line is most grateful for the players, and particularly for the violin. It opens with a subject of considerable lyrical charm, which later develops into a vigorous climax, and finally ends as it began, on a tranquil note. The sonata is in one movement; duration, eleven to twelve minutes, which is ideal, as sonata players are so often only given a broadcast recital of fifteen minutes.

CECELIA KEATING.

A.R.C.M. EXAMINATION

DECEMBER, 1948

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Performing)—

Crowson, John Lamar
 *Hawskworth, Donald
 Lascelles Caroline Mary
 Magill, Paul John
 Martin, David
 Wilson, Mary Elizabeth

SECTION II. PIANOFORTE (Teaching)—

Andrews, Margaret Rowena
 Christmas, Marion Mabel
 Churcher, Rosemary Ann
 Crump, Barbara Mary
 Davies, June
 De Pledge, Janet Joy
 Forsyth, Margaret Forbes
 *Fowler, Muriel Kathleen
 *Salkeld, Robert Henry
 Stammers, Patricia Margaret
 Tan, Chwee Geok

SECTION V. STRINGED INSTRUMENTS (Performing)—

Violin—

Adams, Glynne Alfred
 Mony, Alexander Walter

Viola—

Brown, Nancie Alison

Violoncello—

Mitchison, Helen Mary
 Southcombe, Sylvia
 Vigfusson, Einar

SECTION VI. STRINGER INSTRUMENTS (Teaching)—

Violin—

Hammond, Patricia Anne

SECTION VIII. WIND INSTRUMENTS (Performing)—

Flute—

Hills, Penelope Mary Ursula

SECTION IX. SINGING (Performing)—

Hichens, Stella

** Pass in Optional Harmony.*

NEW STUDENTS—EASTER TERM, 1949

Bream, J. A.	Moren, Margaret M.
Cromwell, T. F.	Reardon, C.
Evans, Morfudd R.	Reeves, P. W.
Gordon-Stewart, Phyllis	Shlackman, D. H.
Hart, Barbara A.	Stickley, Pamela E.
Hawkins, Juliette P.	Suggitt, J. N.
Lawrence, K. G.	Warrack, J. H.
Lensky, J.	Wisbloom, S. L.
Lovell, Etain M.	Woolford, Delia O.
Mace, Margaret B.	

LIST OF DATES

SUMMER TERM	...	...	...	April 25 to July 16
EASTER TERM	...	...	...	January 3 to March 26

QUINTET for Clarinet and Strings *Arthur Bliss*
 COLIN DAVIS (Scholar)
 EDNA ARTHUR
 GLYNNE ADAMS (Associated Board Scholar—New Zealand)
 JOHN COULLING
 SYLVIA SOUTHCOMBE

WEDNESDAY, OCTOBER 27th (Chamber)

ORGAN SOLO *Bach*
 JOHN BEVAN BAKER (Scholar)

PIANO SOLOS *Chopin*
 (a) Prelude in G major, Op. 28, No. 3
 (b) Prelude in G minor, Op. 28, No. 22
 (c) Nocturne in C minor, Op. 48, No. 1
 AUDREY HAYWARD

THREE SONGS for Soprano and Clarinet *Gordon Jacob*
 (a) Of all the birds that I do know
 (b) Flow my tears
 (c) Ho, who come here?
 JEAN WOODS, A.R.C.M. (Scholar)
 STEPHEN TRIER (Scholar)

PIANO SOLOS *Ravel*
 (a) Pavane pour une infante défunte *Debussy*
 (b) Hommage à Rameau *Ravel*
 (c) Jeux d'eau *Ravel*
 STANISLAV HELLER, A.R.C.M. (Czechoslovakia)

STRING QUARTET in A major, Op. 18, No. 5 *Beethoven*
 JACQUELINE BOWER, A.R.C.M. (Associated Board Scholar)
 ZONIA LAZAROWICH (Associated Board Scholar—Canada)
 GABRIEL BARNARD (Scholar)
 JENNIFER THOMPSON, A.R.C.M.

THURSDAY, OCTOBER 28th (First Orchestra)

OVERTURE *Mozart*
 Die Zauberflöte *Tchaikovsky*

CONCERTO for Violin and Orchestra in D major *Sibelius*
 HUGH BEAN (Scholar)

SYMPHONY No. 2 in D major *Sibelius*
 Conductor: JAMES ROBERTSON
 Leader of the Orchestra: ELSIE JENSEN, A.R.C.M. (Associated Board Scholar—Canada)

WEDNESDAY, NOVEMBER 3rd (Chamber)

PIANO SONATA in C major, K.330 *Mozart*
 MARTIN LOCKE, A.R.C.M.

SONGS *Brahms*
 (a) Nicht mehr zu dir zu gehen
 (b) Der Jäger
 (c) Immer leiser wird mein Schlummer
 (d) Der Gang zum Liebchen
 (e) Der Tod, das ist die kühle Nacht
 (f) Sapphische Ode
 (g) Kommt dir manchmal in den Sinn
 (h) Rote Abendwolken zieh'n am Firmament
 BARBARA ROACH, A.R.C.M.
 Accompanist: DIANA FORD (Scholar)

PIANO SONATA in A major, Op. 120 *Schubert*
 JOHN MOORE-BRIDGER, A.R.C.M. (Scholar)

TRIO for Piano, Violin and Cello, Op. 90 (*The Dumky*) *Dvorák*
 ROBERT WILSON, A.R.C.M.
 MALCOLM LATCHER (Scholar)
 JENNIFER RYAN (Scholar)

WEDNESDAY, NOVEMBER 10th (Chamber)

SUITE for Brass *Stefan de Haan*
 (Student)
 DAVID MASON, A.R.C.M.
 MICHAEL CLOTHIER (Scholar)
 ALEC HALL
 EVAN WATKIN
 ARTHUR WILSON
 FRANK MILLS
 Conducted by: MR. ERNEST HALL

VARIATIONS for two Pianos on a theme of Beethoven Saint-Saens
 RAYMOND HOLDER
 AUDREY HAYWARD

SONGS (a) Wohin
 (b) Nacht und Träume
 (c) Liebeshochzeit
 (d) Der Wegweiser
 (e) Mein Schubert
 ANN DOWDALL, A.R.C.M.
 Accompanist: JEAN PARKER

PIANO SOLOS (a) Nocturne in E flat minor Fauré
 (b) Danse Debussy
 MONICA MACKENZIE, A.R.C.M.

QUINTET for Horn, Violin, two Violas and Cello, K.407 Mozart
 ERIC WETHERELL
 ROLAND STANBRIDGE, A.R.C.M. (Scholar)
 ROBERT MOORSOM, A.R.C.M. (Scholar)
 ANN SUTTON
 ROSE MILLAR (Scholar)

WEDNESDAY, NOVEMBER 17th (Chamber)

SONATA for Cello and Piano in F major, Op. 99 Brahms
 ROSEMARY PFAENDLER, A.R.C.M. (Scholar)
 DAVID PARKHOUSE, A.R.C.M. (Scholar)

PIANO SOLOS (a) La Puerta del Vino } (Preludes, Book II) Debussy
 (b) Les tierces alternées }
 (c) Canope
 (d) Feux d'artifice
 THOMAS RAJNA (Exhibitioner)

SIX SONGS from "A Shropshire Lad" George Butterworth
 (a) Loveliest of trees
 (b) When I was one-and-twenty
 (c) Look not in my eyes
 (d) Think no more, lad
 (e) The lads in their hundreds
 (f) Is my team ploughing?
 OWEN GRUNDY (Scholar)
 Accompanist: RHOSLYN DAVIES (Scholar)

VIOLIN SOLOS (a) Allegro Fiocco
 (b) Pièce en forme de Habanera Ravel
 (c) Abodah Bloch
 (d) L'abbaye Francois Schubert
 IAN STOUTZKER, A.R.C.M.
 Accompanist: ROBERT WILSON, A.R.C.M.

WEDNESDAY, NOVEMBER 24th (Chamber)

PIANO SONATA in A flat major, Op. 110 Beethoven
 GILLIAN TOPPING (Scholar)

SONGS (a) The weary pund o' tow
 (b) Weel I lo'e Mary
 (c) My wife shall ha'e her will Francis George Scott
 (d) O were my love you lilac fair
 (e) O merry ha'e I been teething a beekle
 ANDREW DOWNIE (Scholar)
 Accompanist: ALEX GIBSON, A.R.C.M. (Scholar)

TRIO for Piano, Violin and Cello in B flat major Schubert
 ANN BROOMHEAD, A.R.C.M. (Scholar)
 ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)
 ROSEMARY PFAENDLER, A.R.C.M. (Scholar)

TUESDAY, NOVEMBER 30th (Second Orchestra)

SYMPHONY No. 8 in B minor (*The Unfinished*) Schubert
 CONCERTO for Violin and Orchestra in D major Beethoven
 ROLAND STANBRIDGE, A.R.C.M. (Scholar)
 OVERTURE Der Freischütz Weber
 Conductor: GEORGE STRATTON
 Leader of the Orchestra: J. T. CONNAR.

WEDNESDAY, DECEMBER 1st (Chamber)

ORGAN SOLO	Introduction and Passacaglia	Rheinberger
	(from Sonata No. 8 in E minor)	
	EILEEN CHALLIS, A.R.C.M. (Exhibitioner)	
DIVERMENTO for Solo Flute	PAUL KINGSLEY	William Alwyn
VIOLIN SOLO	La Folia	Corelli-Léonard
	ELSA JENSEN, A.R.C.M. (Associated Board Scholar—Canada)	
	ROSEMARY PFAENDLER, A.R.C.M. (Scholar)	
SONATINA for Oboe and Piano	WILLIAM BUSH (Scholar)	Geoffrey Robbins
	JOHN BIRCH	
TRIO for Piano, Violin and Cello in C minor Op. 1, No. 3	KATHLEEN WELLS, A.R.C.M.	Beethoven
	ELIZABETH BURCHATT	
	MERCEDES BOLGER, A.R.C.M.	

WEDNESDAY, DECEMBER 8th (Chamber and Choral)

PIANO SOLO	Variations on a theme of Paganini, Books 1 and 2	Brahms
	DAVID PARKHOUSE, A.R.C.M. (Scholar)	
INTRODUCTION and Allegro for harp, string quartet, flute and clarinet	MICHAEL JEFFERIES (Scholar)	Ravel
	SYLVIA TEITELBAUM (Associated Board Scholar)	
	BASIL SMART (Scholar)	
	JOHN COULLING	
	MARY MITCHISON (Scholar)	
	PENELOPE HILLS (Associated Board Scholar)	
	STEPHEN TRIER (Scholar)	
PASTORAL, <i>Lie streuen die white flocks</i> , for chorus, solo flute, drums and string orchestra	Arthur Bliss	
	(a) The Shepherd's Holyday (Ben Jonson)	
	(b) A hymn to Pan (John Fletcher)	
	(c) Pan and Echo (Polliziano)	
	(d) The Naiads' Music (Robert Nichols)	
	(e) The Pigeon Song (Robert Nichols)	
	(f) The Song of the reapers (Theocritus)	
	(g) The Shepherd's night song (Robert Nichols)	
	Soprano: JEAN WOODS, A.R.C.M. (Scholar)	
	Flute: ANDREW SOLOMON, A.R.C.M. (Scholar)	
	Conductor: DR. HAROLD DARKE	

THURSDAY, DECEMBER 9th (First Orchestra)

CONCERTO for Violin and Orchestra	TESSA ROBBINS (Scholar)	Elgar
SYMPHONY No. 2 in D major	Conductor: JAMES ROBERTSON	Brahms
	Leader of the Orchestra: JACQUELINE WARD	

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given by the County Council Junior Exhibitioners on Saturday, December 11th, 1948, at 11.30 a.m. Pianoforte solos were played by Donald Twiner, Valerie Alvey, Valerie Scoble, Jean Bird, Jean Hoskins, Jane Oliver, Christine Denby, Joan Ryall and Hilary Leech. Violin solos were played by Brian Smith (accompanist: Joan Ryall), Brian Hill, Mary Cadogan (accompanist: Robert Young), Carol Attwater, David Bullock and Anne Ashenhurst (accompanist: Robert Wilson). A cello solo was played by Howell Jones (accompanist: Jane Peters). A trio was given by David Bullock, Julian Bucknell and Sheila Adams. The Junior Choir sang two items, the conductors being M. Mackenzie and R. Chew. The Senior Choir also gave two items, conducted by M. Humby. The Orchestra was conducted by Freda Dinn.

PATRON'S FUND

CONCERT OF NEW CONCERTOS—TUESDAY, NOVEMBER 9, 1948,
at 7.30.

CONCERTO for Clarinet and String Orchestra Peter Hodgson
BERNARD WALTON

CONCERTO for Flute and String Orchestra John Buckland
GEOFFREY GILBERT

CONCERTO for Violin and String Orchestra ("Brandreth") ... Harry Wild
HENRY HOLST

CONCERTO for Clarinet and String Orchestra Neil Saunders
FREDERICK THURSTON

London Symphony Orchestra Strings
(Leader: GEORGE STRATTON)

Conductor: SIR ADRIAN BOULT

OPERA AND DRAMA

On Friday, November 26, 1948, at 5.30 p.m., in the Parry Theatre, performances were given of "The Electra of Euripides" by the Opera School, and A Christmas Mumming Play by the Dramatic Class.

THE ELECTRA OF EURIPIDES

A Peasant	WILLIAM STEVENSON
Electra	GLADYS LEWIS
Pylades	TREVOR KENYON
Orestes	ANDREW DOWNIE
An Old Man	LESLIE ANDREWS
A Messenger	EREACH RILEY
Clytemnestra	MARY DAWSON
The God Castor	DUNCAN ROBERTSON
The God Polydeuces	OWEN GRUNDY
Leaders of the Chorus ...	JEAN TRUSCOTT PATRICIA BARTLETT
Chorus of Argive Women ...	MARY PERKS JOY HOODLESS
	MARGOT ANDERSON ROSALIND ROWLANDS
Attendants on Orestes ...	ANTONY VERCOW OWEN GRUNDY
	EREACH RILEY DUNCAN ROBERTSON
Attendants on Clytemnestra	BETTY WOOD JEAN CARROL

Flautist: PAUL KINGSLEY. Timpanist: MARTIN LOCKE.

Play produced by JOYCE WARRACK.

A CHRISTMAS MUMMING PLAY

The Fool	JEAN CARROL
Father Christmas	DOREEN ORME
Dame Dolly	BETTY WOOD
St. George	EDWIN BROOME
St. Patrick	WILLIAM EWART
St. Andrew	ANDREW DOWNIE
St. David	JOHN OXLEY
Dragon	MARJORIE ROWLEY
Princess Sabra	ELISABETH ROBINSON
Prince Paradine	SHEILA YOUNG
King of Egypt	MAUD WEYHAUSEN
Doctor	JOHN HOBAN
Doctor's Assistant	ALISON HUNN
Slasher	JEAN WOODS
Turkish Knight	MARYANNE KISSAUN
Saladin	WILLIAM STEVENSON
Little Page	EILEEN PRICE

Music played by MICHAEL MATTHEWS. Play produced by DOROTHEA WEBB.

Stage Manager: JOHN CLEAR. Scenic Artist: HAROLD PARKER.

PROVISIONAL CONCERT FIXTURES

EASTER TERM, 1949

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, JANUARY 5, at 5.30
Chamber Concert

Second Week

WEDNESDAY, JANUARY 12, at 5.30
Chamber Concert

Third Week

WEDNESDAY, JANUARY 19, at 5.30
Chamber Concert

Fourth Week

WEDNESDAY, JANUARY 26, at 5.30
Chamber Concert

FRIDAY, JANUARY 28, at 5.30
Drama

Fifth Week

TUESDAY, FEBRUARY 1, at 5.30
Second Orchestra

WEDNESDAY, FEBRUARY 2, at 5.30
Chamber Concert

Sixth Week

WEDNESDAY, FEBRUARY 9, at 5.30
Chamber Concert

*THURSDAY, FEBRUARY 10, at 5.30
First Orchestra

Seventh Week

WEDNESDAY, FEBRUARY 16, at 5.30
Chamber Concert

Eighth Week

WEDNESDAY, FEBRUARY 23, at 5.30
Chamber Concert

*FRIDAY, FEBRUARY 25, at 5.30
Opera Repertory

Ninth Week

WEDNESDAY, MARCH 2, at 5.30
Chamber Concert

Tenth Week

WEDNESDAY, MARCH 9, at 5.30
Chamber Concert

FRIDAY, MARCH 11, at 5.30
Drama

Eleventh Week

TUESDAY, MARCH 15, at 5.30
Second Orchestra

WEDNESDAY, MARCH 16, at 5.30
Chamber Concert

Twelfth Week

WEDNESDAY, MARCH 23, at 5.30
Chamber Concert

*THURSDAY, MARCH 24, at 5.30
First Orchestra

Tickets will be required for the performances marked *

H. V. ANSON, *Registrar*.

